

The R.A.M. Club Magazine.

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The Child's Comprehension.

One of the marked features of present-day activity is a widespread interest in educational methods. On every side old ideas are being subjected to searching criticism, accompanying which is a lively interest in everything that may tend to make education of real and vital importance affecting life, instead of being a merely mechanical and dry-as-dust acquisition of certain facts, with the passing of examinations as the chief end. This is to be observed in music not less than in other branches of education, perhaps even more so. One cannot but acknowledge with thankfulness that this enormous activity makes for good, but at the same time it ought to be recognised that enthusiasm—an invaluable quality without which no great reform can ever be carried into effect—is apt sometimes to get out of hand and, in promulgating excellent principles, to out-run practicability.

I have been reading an excellent article which appeared in *The Times* on "The Educational Value of the Second-rate Composer." Admirable as this was in many ways, it appears to me to be written by one who has had little to do with the teaching of children, and has not stopped to consider the natural limitations of the child mind. It deals with the choice of music for children. Quoting a remark by Mr. Percy Scholes, the editor of *The Music Student*, about "the dull things that find a place in examination syllabuses"—which is no doubt true—the writer goes on to deprecate certain "classical" compositions being given to children at all. A few quotations from the article may be made here. He says: "We often introduce impressionable children to the name of Beethoven, either through the two Sonatinas, that we may

charitably hope are spurious, or still worse things that unquestionably are so." Mozart is described as perhaps the greatest sufferer of all. "He was obliged, not infrequently, to earn his daily bread by supplying music designed to satisfy others rather than himself. . . . In numberless school-rooms and places where they teach, the first movement of the C major solo 'Sonate facile'—surely one of the most Sahara-like pages in music—is the earliest representative of Mozart's genius; and it is little wonder if many of us find it very hard to get rid of the idea that he habitually wrote in stiff and square phrases of four bars, used the barest minimum of harmonies, and diverged into scales whenever he did not know what else to do." Next it is suggested that much of the unthinking detraction of Mendelssohn may be due to early over-familiarity with Nos. 4 and 9 of the "Songs without Words," and that "a course of the easiest nocturnes and waltzes may well lead to a life-long blindness to the fact that Chopin was a full-grown man with good red blood in his veins."

The moral that the writer of the article draws is that children are better introduced to classical music through the medium of listening than of performance. If they are thus to be debarred from having classical music in their studies, there is only the second-rate composer to fall back on. After justly condemning the tendency of many teachers to run in a groove and to confine themselves either to examination pieces or to those in the catalogue of a particular publishing firm, the writer proceeds: "After all, we are living in the twentieth century; and in musical as in other education an anachronistic policy is of little avail. The foundations of all musical performance, all musical appreciation, are of course in the past, and it is vital that we see to their solidity; but why need we continue to galvanize dust-covered composers who never had the faintest claim even to the second rank? . . . There is a great place in musical education for really artistic work in the language of, let us say, the last thirty years; we need all due balance and proportion, but it is extraordinary how many lists may be looked through before we meet a single piece that speaks the tongue of to-day. Very many who consciously aim at composing 'teaching music' seem to consider it a point of honour to talk in the style current in their own childhood; the fallacy may deceive a contemporary, but not a junior, if he or she has any artistic wits."

I have quoted somewhat fully, so as not to misrepresent the writer's argument. In the abstract there is very little with which to disagree, for no one will contend that the easier works of the classical writers are characteristic of the composers at their best or even their second best, though on other grounds much may be said in defence of their being used in teaching, of which more later. It needs to be pointed out, however, that the validity of

the argument depends on the point of view. The whole article appears to me to be conceived from the standpoint of the grown up person and the cultured musician, instead of from that of the child and musically innocent beginner; it seems to enlarge upon a thesis which may be stated as "What I like, you ought to like, and you shall have it, whether you can assimilate it or not!" It need hardly be said that any method which does not approach a subject from the point of view of the child is not education at all. It starts with a fundamentally wrong idea, and ends in a deplorably inadequate result.

As *The Times* article says, the foundations of all musical performance, all musical appreciation, are in the past. Vincent d'Indy, like his master, César Franck, is of this opinion, with which all experienced teachers will be heartily in accord, and I submit that that is one reason why the easier works of the classical masters must be laid under contribution. As before said, they will not represent the composer at his best, but that is no reason why they should not be used. Take for example the first movement of the C major Sonata by Mozart, upon which *The Times* writer pours scorn; is it really "Sahara-like" to the child, whatever it may be like to his superior-minded elders? Its four-bar phrases, its minimum of harmonies, even its very scale passages, all represent the basic elements from which spring later developments of rhythm, harmony and melody. Dryness is a relative rather than a positive quality, and if there were less talk about it, there would be less fear of it. Teach a thing as if you thought it to be dry, and it is small wonder if the pupil soon shares your opinion. Teach so as to produce an artistic result so far as the child's technique will allow, and he will respond to your impulse by his interest and assiduity. The more musical his nature, the less the teacher has to fear "Sahara-like pages." It is the unmusical pupil who finds everything but triviality dull.

As to the classics being introduced to children through the medium of listening rather than of playing, that sounds very well, and is very well, within limits. Without doubt, it is of the greatest importance that music should be played to children, that it should be of good quality, and rendered with due regard to rhythm and expression; but the limited range of the child's powers of appreciation must be duly kept in mind. To substitute the great C minor Fantasia of Mozart for the despised Sonata in C major, any of Mendelssohn's Six Preludes and Fugues for the over-familiar "Songs without Words," or a Chopin Ballade for the easiest nocturnes and waltzes, would simply be productive of blank bewilderment in the little listener's mind. We should be trying to begin where he is not due to arrive for years, a process only comparable to expecting a child of six to grapple with the meaning of Robert Browning and George Meredith! A child can

be made to appreciate a great deal more than is often thought, but only on condition that we proceed by gentle degrees from the very beginning. The four-bar phrases, the meagre harmonies, the obvious melodies, which all seem so trite and conventional to the *blasé* musician, strike the little pupil with all the freshness and force of novelty, and, exceptions apart, until he has absorbed them completely, he cannot possibly develop any appreciative power in regard to more subtly devised music.

I thoroughly believe then that early teaching must to a large extent be carried on by the help either of the easier classical pieces, or of others written on the same model, even though they may not be of any very pronounced artistic value, for the question the teacher has to ask himself is whether technically the piece is what he wants for his pupil, and whether it is well and truly made from the point of view of construction.

At the same time, no one will deny that much valuable teaching material is to be found amongst non-classical music, and here is where the "second-rate composer," alluded to by *The Times* writer, comes in. The term "second-rate" unfortunately is used very often in a distinctly depreciatory sense, but after all, if it were not for second or even third and fourth-rate stuff, the vast majority of mankind would go naked and unfed. In second-rate music it is possible to have a great deal that is pleasant and useful without being necessarily of great emotional significance; it fills a distinct place, and the world would be the poorer without it. When we come to music for children, however, it is hardly going too far to say that it takes a first-rate man to write suitable second-rate pieces. Perhaps I may be allowed to quote from myself. In another place I wrote thus some months ago: "To write satisfactory music for little children to perform requires a quality very like genius. An ideal piece is one that commands the interest of the young student, that possesses elements both of technique and real music, which will carry him further along the road of progress, and yet is only sufficiently difficult to make him feel that he has got something which he must and can conquer. To tell the truth, much child-music is better suited to be sung or played *to* children than *by* them, for the simple reason that, however enjoyable may be its intrinsic qualities, the composer has been unable to put himself in the child's place."

There are plenty of so-called "easy" pieces bearing good, even famous, names, but if the teacher is content to rely solely upon the designation and the composer as sufficient proof of suitability, he is likely to find that he has placed a stumbling-block in the pupil's way. No child can execute acceptably that which he has failed to understand. By mere brute force he can be made to play something mechanically with more or less correctness as regards notes and time, but without intelligence he cannot apply

his experience to his next piece, a proof that he has learned nothing. Therefore the choice of music for him must be governed by his natural limitations of appreciation, and he must have not merely that which *sounds* easy, but that which really *is* easy. Much of the music that is produced for young pupils is at once dull and difficult. It often appears to be thought that a restricted compass and a limited range of harmonies are all that is necessary, and the well-meaning composer either employs complicated relations of note-values—or what are such to the youthful mind—or else indicates a speed for the due effect of his music, which are entirely beyond the technical capacity of the young player. For a student to work away perseveringly, without being able to perceive that he has made the smallest advance towards achieving anything, is about as deadening as exercise upon a treadmill. The proverbial anxiety of parents—and because of them, of teachers also—for "results" quite rightly is to be condemned, because it is not informed by any knowledge of what constitutes real progress, but nevertheless results are what everybody must strive for. The poet said not only "something attempted," but "something *done*, to earn a night's repose"; and teachers may be certain that the consciousness of having achieved something is the surest incentive to achieving more. It is for this reason that I would insist upon the necessity of bearing in mind the limited character of the child's powers of comprehension. There is nothing new in this, for earnest teachers have insisted upon it for many years, but as fresh generations, both of teachers and pupils, spring up, there is always the danger of enthusiasm outrunning discretion.

To conclude. It is the child's standpoint that is the important thing to remember; not what we are, but what he is. Music which is easy and trite to the musician is not necessarily one or the other to the tyro, and in choosing pieces for him one's own taste, though not one's own culture, must not be obtruded, the two considerations that outweigh all else being, "can he conquer it, and will it lead him further on the road to musical efficiency and appreciation?"

It is possible that these remarks may provoke some rejoinder in the pages of the *Magazine*, in which case no one will be better pleased than myself.

J. PERCY BAKER.

"Revival of "Colomba."

In selecting Sir A. C. Mackenzie's opera "Colomba" for their performance at His Majesty's Theatre on Dec. 9th, the authorities of the Royal College of Music paid a particularly graceful compliment to the Principal of the Academy, and one which no doubt was very keenly appreciated by the composer. For an account of the perfor-

mance we cannot do better than reprint the report in *The Evening Standard* of Dec. 10th written by one of our own members, Mr. Lionel Bingham :—

We owe to the students of the Royal College many interesting operatic revivals, but none more profitable than that given at His Majesty's Theatre yesterday afternoon.

The work chosen was Sir Alexander Mackenzie's "Colomba," an opera which was produced some thirty years ago at Drury Lane.

For the performance yesterday the composer had condensed the original four acts into three, and Francis Hueffer's libretto had been considerably revised for the occasion by Mr. Claude Aveling. The fact that the students of one institution should perform a work by the Principal of its "rival" shows the entente cordiale that exists between our two leading music schools. And certainly the composer himself could not have bestowed greater attention to detail than did Sir Charles Stanford, with his forces of "College" students and ex-students.

"Colomba," however, would not have been chosen on the score of simplicity. Soloists, chorus, and orchestra are severely taxed, the comparative lucidity of the score making all errors the more discernible.

"Colomba" musically is so much ahead of contemporary works of its kind, its workmanship is so complete, so confident, and each scene is treated with such perfect balance and sense of design, that one wonders why the composer rested content with one example in this field of music, and what he might have accomplished had he entered the Savoy lists.

But in spite of the lightness of "Colomba," Mackenzie strikes a sterner note than Sullivan, a note which has in it much of the passion of the Italians of a later decade. It cannot be said that the young instrumentalists expressed the fullest drama of the score, but many of those subtle orchestral effects in which Mackenzie is unsurpassed were given every possible point.

"Colomba" is a story of a Corsican vendetta. It is tragically meant, but feebly told. The heroine herself is Elektra without her grovelling insanity. Colomba lives to avenge the murder of her father. But the blood-thirsty people concerned are so mild and respectable, and the vengeance is brewed in such gay and sunlit surroundings and amid so much holiday making, that were it not for the jump-giving gun reports in the final scene it would be difficult to believe in the seriousness of the tragedy except for appearance's sake.

For all that, however, "Colomba" is good to look upon as well as to hear, and granting that the Royal College students made a splendid show, one cannot but imagine how well the various crowd scenes and episodes would tell under first-class conditions. Take, for instance, the final scene and the ballet.

To Miss Olive Sturgess, in the title part, fell the largest share of singing, and to her belongs much credit, not only for what she accomplished vocally and dramatically, but for what she suggested facially. George Macklin, as the brother Orso—a direct descendant of Orestes, Mr. Percy Thomas as the Count de Nevers, and Mr. William Green as the brigand Savelli, Miss Idwen Thomas as the Count's daughter, and Lillie Chipp as Chilina, all carried out their respective tasks with an intelligence and enthusiasm that made for operatic success.

Mems. about Members.

On October 26th Mr. J. Spencer Curwen invited a number of prominent musical men to his residence at Portland Court, W., in order to meet Dr. A. S. Vogt, the well known conductor of the Mendelssohn Choir, Toronto. Dr. Vogt is taking a year's holiday in order to observe choral singing in this country and on the continent.

The eighteenth season of the Barns-Phillips Concerts opened on Nov. 2nd at Bechstein Hall. Mr. Percy Waller assisted the Concert givers. The second Concert took place on Dec. 7th.

Mrs. Tobias Matthey gave an evening of Recitation and Song at Æolian Hall on Nov. 6th.

At the Brighton Festival held in November Sir Alexander Mackenzie's "Invocation" and "Under the Clock" (from "London Day by Day") and Mr. Edward German's Rhapsody on March Themes were performed under the direction of the respective composers.

The Dinner of the Musical Association took place at the Hotel Great Central on Nov. 26th, Dr. W. H. Cummings being in the Chair. The programme of music included a Phantasy Trio by Mrs. H. Gibson (Miss Susan Spain Dunk).

Sir Frederic Cowen conducted the Concert of the Royal Philharmonic Society on Nov. 21st.

Congratulations to Miss Edith Byford on her marriage to Mr. A. E. Reed.

Under the direction of Mr. Percy Wilson, the Grimsby Orchestral Society gave a Concert on Nov. 14th.

Mr. Arthur Newstead gave a Schumann Recital at Steinway Hall on Nov. 25th.

Messrs. T. C. and E. C. Jack have issued the two monographs by Sir Frederic Cowen on "Rossini" and "Haydn," to which allusion was made in the last number of the *Magazine*.

On Dec. 11th Miss Clara Blackburne gave a Pianoforte Recital at Bechstein Hall. She was assisted by Mr. Hans Wessely and Mr. B. Patterson Parker.

Speaking at Queen's Hall after a lecture on "Regimental Bands" on Dec. 11th, Sir Alexander Mackenzie said that military music had taken its place as an active feature in the progress of music, and the executive power of military bands had attained a standard of perfection which deserved high praise and admiration. The programmes presented by such bands now contained much of the very best and most difficult pieces by the great composers of all nationalities. He did not know whether the military authorities would appreciate the fact, as musicians did, that the Army bands had taken a foremost position, not merely as contributors to the public amusement and enjoyment, but as valuable popular educators. They owed a great deal more of the immense improvement in the public taste and understanding of the art all over the country to the military bands than had ever been acknowledged. It would be nothing short of a disaster if anything were ever to happen to disturb or check the splendid work regimental bands were doing.

The Streatham and South London Orchestra, conducted by Mr. Sydney Robjohns, gave a Concert at Streatham Hall on Dec. 17th.

Mr. Percy Wilson directed a performance of "The Messiah" at Grimsby on Dec. 12th.

On Jan. 18th a long letter from Mr. Ernest Fowles appeared in *Musical News* on a subject which was exciting some interest on "Solo Organists and Pianists—A Comparison."

Mr. Claude Gascoigne gave a Pianoforte Recital at Æolian Hall on Jan. 16th. His programme included Mr. York Bowen's Second Suite. Six performances of Mr. Edward German's "Merrie England" were given at Birmingham in January.

On Jan. 29th Madame Edith Hands gave a Concert in the Large Hall of the London Y.M.C.A.

Miss Clara Butterworth gave a Song Recital at Æolian Hall on Feb. 6th, assisted by the Walenn Quartet. The programme consisted entirely of compositions by Mr. Montague F. Phillips.

Mr. Ernest Kiver is dividing with Mr. Frank Idle the duties of choral conductor to the Stock Exchange Orchestral and Choral Society.

On Jan. 23rd Mr. W. Frye Parker conducted a Concert of the Civil Service Orchestra at the Royal Academy of Music Concert Hall. The pianist was Miss Dorothy Vincent and the vocalist Mr. Percy Heming, both of the Academy.

Mr. Stewart Macpherson, speaking at a Meeting of the Music Teachers' Association on Jan. 6th, said there had been a great awakening in the matter of musical education. What struck him most was that people were beginning, late in the day, to wish to apply to it some of those sound principles which had been applied to other branches of education. It was true that very often the whole idea in many people's minds with regard to musical education had been that of the turning out in considerable numbers of young people who played the pianoforte more or less badly; and there it ended. Piano-playing of that sort versus the training of musical perception was the problem before them. In musical education it had too often been fingers first, ears and mind last. If they were going to teach music they must get the pupil to be able to think musically. The obvious basis of all music-teaching worthy of the name must be the culture of the ear; and it must mean the training of the time sense, the sense of rhythm, and the pitch sense, the cultivation of musical observation, and the deepening of the æsthetic sense, or the love of the beautiful.

Mr. J. B. McEwen's "Grey Galloway" for orchestra will be given at the Balfour-Gardiner Concert at Queen's Hall on March 4th. At the first Concert on Feb. 11th was given Mr. B. J. Dale's Christmas Hymn, "Before the paling of the Stars."

Mr. Rowsby Woof gave a Violin Recital in the Academy Concert Hall on Jan. 18th, assisted by Miss Winifred Christie.

On Dec. 15th Mr. Reginald Steggall directed a performance at Lincoln's Inn of Sir C. H. H. Parry's "Job."

Commencing on Feb. 20th, Mr. Ross Oliver is giving a series of three Concerts by himself and his pupils in the Large Hall of the London Y.M.C.A.

Mrs. Ellen Dickinson gave a Concert at the Beulah Spa Hotel, Norwood, on Dec. 2nd in aid of the "Queen Alexandra Wing" of the British Home and Hospital for Incurables.

Conducted by Mr. Albert J. Cross, an Orchestral Concert was given by the Manchester School of Music on Dec. 18th.

Two lectures on J. S. Bach (with illustrations) were delivered at Sherborne School by Mr. A. F. Tester on Dec. 5th and 7th.

The November number of *The Organist and Choirmaster* contained an article by Mr. C. Stiebler Cook on "Modern Methods of Pianoforte Teaching."

Miss Adelaide Rind was engaged to sing the music of *Venus* in "Tannhäuser" for the Norwich Philharmonic Society on Dec. 5th.

On Jan. 23rd Mr. Percy Waller and Miss Fanny Winterbottom gave a Recital for two pianos at the Royal Pavilion, Brighton.

The first of the present season of the Oratorio Services at Brixton Church took place on Nov. 3rd, when Mr. Douglas Redman conducted a performance of Elgar's "Light of Life." Mr. Welton Hickin was the organist.

Mr. Tobias Matthey has recently published three booklets through Messrs. Joseph Williams, Ltd.: "The Child's First Steps in Pianoforte Playing"; "The Fore-arm Rotation Principle; its application and mastery"; and "Double-thirds Scales, their fingering and practice." The same firm has also issued a new edition of his "Love Phases."

The Lincoln Musical Society, under the conductorship of Dr. G. J. Bennett, gave a Concert on Nov. 27th, when the programme included Coleridge Taylor's "Tale of Old Japan."

Mr. W. K. E. Vincent is organist at Dunnville, Ontario, Canada, and under his direction the Harvest Festival Services on Nov. 22nd included a rendering of Garrett's "Harvest Cantata" and a setting of the evening Canticles by Mr. Vincent himself.

Brahms' Requiem was sung in St. Peter's Church, Cranley Gardens, S.W., on Dec. 17th under the direction of Mr. Ernest Read.

Mr. Ernest Read has given a course of lectures on Aural Culture at Guildford and Lingfield to the teachers of the Elementary and Secondary Schools for the Surrey Education Committee, and also a similar course at 96, Wimpole Street, in connection with the Music Teachers' Association on Jan. 7th to 11th. He also gave an extended course of lectures on Aural Culture and School Singing at Woking for the Surrey Education Committee.

H.M. the King and also Queen Alexandra have graciously accepted copies of Mr. Myles B. Foster's "History of the Philharmonic Society."

On February 7th Mrs. Ernest Heasman, assisted by Mr. Claude Pollard and Mr. Frederick Ranalow, gave a Pianoforte Recital at the Public Hall, Harpenden.

On Dec. 14th the Alexandra Palace Choral Society, under Mr. Allen Gill, rendered Gounod's "Faust," and on Jan. 4th, "The Messiah." Mr. Robert Radford was the bass soloist in the latter work.

Miss Amy Hare, who was announced to give an orchestral concert under the patronage of Queen Alexandra on October 24th, was unfortunately taken seriously ill, and had to cancel all her engagements during the winter season.

On Jan. 25th Mr. Ernest Fowles gave a lecture on "Ludwig van Beethoven" before the L.C.C. Hackney Institute Musical Society. The music of the pieces played was shown by means of lantern slides, thus enabling the audience to follow its course.

Mr. Stewart Macpherson delivered a lecture on Feb. 8th. before the London Section of the Incorporated Society of Musicians, his subject being "Musical Appreciation Study, a coming Force." The chair was occupied by Mr. Allen Gill.

On Jan. 23rd. Mr. Edward German conducted a number of his compositions at the Winter Gardens, Bournemouth.

Club Doings.

On November 18th, 1912, a Social Meeting was held at the Academy, when notwithstanding the inclement weather 95 were present out of 120 who had promised to come. The following was the programme of music played during the evening :—

Organ	" Marche Nuptiale "	Widor
		Mr. C. W. PERKINS.		
Songs	(a) "Sonntag"	}	Brahms
		(b) "Treue Liebe"		
		(c) "Auklänge"		
		(d) "Volkslied"		
		(e) "Heimkehr"		
		Miss CARRIE TUBB.		
Violin	Sonata in B minor (unaccompanied)	Bach
		Allemande—Double—Sarabande—Double—Bourrée.		
		Mr. ROWSBY WOOF.		
Organ	Andante espressivo (from Sonata)	Elgar
		Mr. C. W. PERKINS.		
Organ	"Procession of the Knights of the Grail" (Parsifal)	Wagner
		Mr. C. W. PERKINS.		
Songs	(a) "Down Vauxhall way"	H. Oliver
		(b) Memories	Hadow
		(c) The Danza	Chadwick
		Miss CARRIE TUBB.		
Violin	(a) African Melody	Coleridge-Taylor
		(b) Gavotte	Elgar
		(c) Scherzo	Rowlsby Woof
		Mr. ROWSBY WOOF.		
Organ	Concert Rondo	Hollins
		Mr. C. W. PERKINS.		

THE ANNUAL GENERAL MEETING

was held at the Academy on Jan. 25th, 1913, Mr. W. Frye Parker in the chair. The Minutes of the Annual General Meeting on Jan. 20th, 1912, having been read and confirmed, the following Report of the Committee was read by the Secretary.

REPORT.

The Committee begs to present the 23rd Annual Report.

In the last Report, the Committee had the gratification of announcing that the reduction of the subscription had had the effect of very materially increasing the Membership. During the past year, this increase has continued, though not at so great a rate, 13 Members and 26 Associates having been elected. The number on the books at the close of the year was 198 Members and 198 Associates as compared with 196 and 178 respectively at the end of the previous year. This is the largest number ever recorded on the books. The total would have been larger but for two reasons. In the first place there were several resignations, the reason generally given being inability to attend the meeting. While recognising that resignations

are naturally to be expected from time to time, the Committee would take this opportunity of begging members not lightly to sever themselves from the Club, even though they may be unable to attend many meetings, and would remind them that they enjoy the right of receiving the Club Magazine in addition to maintaining their connection with the Institution to which they owe so many happy associations of student life. The second reason is that several names have been removed from the list for non-payment of subscriptions. The Committee was anxious to be as considerate as possible, but all communications on the subject were entirely ignored and it very reluctantly came to the conclusion that it was useless endeavouring to retain the offenders in the Club.

The usual Meetings have taken place during the year. On 16th March a Ladies' Night was held in the Portman Rooms, at which 131 were present. The first part of the programme consisted of a Lecture on "Words and Music," by the Rev. Courtenay Gale, M.A., who himself gave the illustrations, accompanied by Mr. J. H. Maunder. The second part was musical, and included Sir A. C. Mackenzie's quartet in E flat, played by Messrs. E. Howard-Jones, Hans Wessely, Ernest Tomlinson, and B. Patterson Parker, songs by Miss Adelaide Rind, and a flute solo by Miss Edith Penville.

On 4th July the R.A.M. Club and Union held a Joint Meeting at the Academy, the record number of 408 being present. The programme was contributed by Mr. Mischa Elman and Dr. Lieberhammer. At the close the Principal made a genial little speech of welcome to the New Concert Hall of the Academy, to which he added some words of cordial thanks to the artists.

The Annual Dinner took place at the Criterion Restaurant on 20th July, Sir Alexander Mackenzie occupying the Chair. The occasion was very successful, 114 being present, a number above the average. It may be mentioned that during the evening a presentation was made to Mr. F. W. Renaut, by Mr. Edward W. Nicholls, on behalf of the Committee of Management as a token of appreciation of his services to the Academy. The speakers also included the Chairman, Dr. W. H. Cummings, Mr. Stewart Macpherson, Mr. Frederick Corder, Dr. Eaton Faning and others. The toast list was interspersed with a programme of music by Miss Clara Butterworth, Mr. Charles Draper, Mr. Thorpe Bates, and Mr. W. M. Young.

On 18th November a Ladies' Night was held at the Academy, 95 being present. The programme consisted of organ solos by Mr. C. W. Perkins, violin solos by Mr. Rowsby Woof, and songs by Miss Carrie Tubb.

The Committee hereby expresses its most cordial thanks to all those ladies and gentlemen who took part in the programmes at the various meetings during the year, and it also has to acknowledge gratefully the kindness extended to the Club on many occasions by the Royal Academy of Music.

During the year six Committee Meetings have been held, with an average attendance of seven.

It is with much regret that the Committee records the death of Mr. Alfred Greenwood, an original member of the Club.

The Accounts show a balance in hand of £52 16s. If, however, the outstanding subscriptions had been paid, the balance would have been substantially increased. The Committee regrets the perennial

appearance of this very unsatisfactory item in the Balance Sheet, and would beg members to pay their subscriptions as early in the year as possible, thus averting the serious expense and trouble that are otherwise occasioned.

The following officers retire by rotation and are not eligible to the same office during the ensuing year: the *President*, Sir Alexander Mackenzie; *Vice-Presidents*, Mr. F. Corder, Mr. R. Cummings, Mr. Louis N. Parker, and Dr. Eaton Fanning; *Committee*, Mr. B. J. Dale, Mr. H. Farjeon, Mr. J. E. Hambleton, and Mr. W. Frye Parker. The Hon. Treasurer, Hon. Auditors, and Secretary also retire, but are re-eligible.

On the motion of Mr. W. Henry Thomas, seconded by Mr. Myles B. Foster, the Report was adopted.

The Balance Sheet, duly audited, was then presented.

BALANCE SHEET, 1912.

To Balance from last Account	£	s.	d.
„ Subscriptions:— (Members)	64	14	10
Town.			
1910 4 at 21/-	4	4/-	
1911 12 „ 10/6	6	6/-	
1912 117 „ 10/6	61	8/6	
1913 6 „ 10/6	3	3/-	
Country.			
1911 3 „ 7/6	1	2/6	
1912 32 „ 7/6	12	0/-	
1913 2 „ 7/6	0	15/-	
(Associates)	88	19	0
1909 1 at 5/-	0	5/-	
1910 3 „ 5/-	0	15/-	
1911 7 „ 5/-	1	15/-	
1912 69 „ 5/-	17	5/-	
1913 8 „ 5/-	2	0/-	
1911 6 „ 7/6	2	5/-	
1912 64 „ 7/6	24	0/-	
1913 21 „ 7/6	7	17/6	
	56	2	6
Receipts for Dinner ...	26	5	0
Do. for Social Meetings	16	5	0
Dividends on £350 ...	8	4	10
	£260	11	2
<i>Assets.</i>			
Midland Railway Stock			
£350 at 59¼	207	7	6
Subscriptions owing (say)	18	0	0
Balance in hand	52	16	0
	£278	3	6
<i>Liabilities.</i>			
Subscriptions in advance	13	17	6

January 6th, 1913.

By Printing & Stationery	£	s.	d.
„ R.A.M. Club Magazine	25	13	0
„ Social Meetings—			
Catering	31	4	0
Room, &c.	20	13	0
„ Entertainments	11	11	0
„ R.A.M. Club Prize ...	10	10	0
„ Advertising	2	0	0
„ Dinner	31	12	6
„ Secretary's Salary	50	0	0
„ Postages	10	18	1
„ Petty Cash	4	4	10
„ Cheque Book	0	2	0
Balance in hand	52	16	0
	£260	11	2
<i>Outstanding Subscriptions:—</i>			
34 Subscriptions			
(23 members) ...	£16	4	0
40 Subscriptions			
(25 associates) ...	13	2	6
	£29	6	6

We have this day examined the above Accounts and Balance Sheet with the Vouchers appertaining thereto, and find the same to be correct, the balance carried forward being £52 16s. 0d.

We have also had shewn to us a Stock Certificate of the Midland Railway Preference 2½ per cent. Stock of the value of £350.

SYDNEY BLAKISTON,
GEORGE RYLE,
Hon. Auditors.

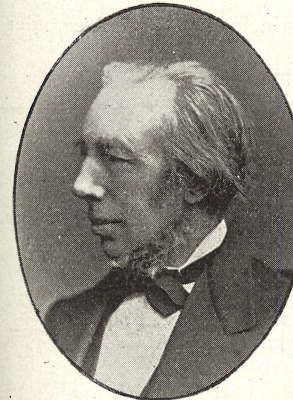
After some questions had been answered, Dr. H. W. Richards moved and Mr. F. W. Renaut seconded that the Balance Sheet be passed. This was carried unanimously.

The election of officers for the ensuing year then took place, Mr. Ernest Kiver and Mr. Thomas B. Knott acting as scrutineers. The result was as follows:—*President*, Dr. W. H. Cummings. *Vice-Presidents*, Alderman Cooper, Mr. F. A. W. Docker, Sir A. C. Mackenzie, Dr. H. W. Richards and Mr. Hans Wessely. *Committee*, Mr. Richard Cummings, Mr. Douglas Redman, Mr. Reginald Steggall, and Mr. W. E. Whitehouse. *Hon. Treasurer*, Mr. Charlton T. Speer. *Secretary*, Mr. J. Percy Baker. *Hon. Auditors*, Mr. Harry Farjeon and Mr. W. F. Winckworth.

Mr. Myles B. Foster proposed a vote of thanks to the Officers for their services during the year, which was seconded by Dr. Richards and carried by acclamation.

G. A. Macfarren.

(1813-1887.)



March 2nd, 1913, ought not to be allowed to pass without calling to mind that it is the centenary of the birth of George Alexander Macfarren, fifth Principal of the Royal Academy of Music. A native of London, he entered the Academy as a student in 1829, his masters being Lucas, Haydon, W. H. Holmes, Cipriani Potter, and Smithies; the last-named taught him the trombone. On leaving the Academy in 1834, Macfarren was appointed to the staff as a professor of harmony and composition. His tenure of this post was interrupted by his acceptance of the theories of Dr. Day, a homœopathic physician, whose views were then regarded as so revolutionary that Macfarren had to face the alternative of swallowing his convictions or resigning his professorship. With that independence which was so marked a feature of his character he chose the latter, but in a few years more tolerant views led to his being invited to come back, with full permission to teach as he thought right.

On the death of Sterndale Bennett in 1875 he was selected as his successor, and under his rule the Academy continued its course of overcoming the misfortunes which at one time had threatened its very existence. He also succeeded his friend and fellow-student as Professor of Music at Cambridge University, from which he received the degrees of M.A. and Mus.Doc. The Universities of Oxford and Dublin bestowed the Degree of Mus.Doc. upon him at a later period, and in 1883 he received the honour of knighthood. He died on October 31st, 1887, being followed at the Academy by the present Principal, Sir A. C. Mackenzie.

Macfarren was a remarkably busy man. As a student he made his mark in composition, and soon after he had left the Institution his overture, "Chevy Chase," brought him a good measure of fame. This is the work that Wagner refers to in "My Life." He calls the com-

poser "MacFarinc," and the overture "The Steeple Chase," but says he enjoyed playing it (at the Philharmonic) "on account of its peculiarly wild passionate character." For a long period Macfarren brought out many operas, besides orchestral and chamber music. He turned in later life to the composition of oratorio, in which branch of the art he achieved distinct success. In addition to his numerous compositions, he wrote a good deal on the subject of music, including a large number of analyses for the programmes of various societies, which were characterized by a combination not always to be found of sound knowledge, critical acumen, and poetic feeling. He also delivered many addresses and lectures, notably six on "Harmony" at the Royal Institution, and contributed articles to Grove's "Dictionary of Music" and "The Imperial Dictionary of Biography," etc.

His activity, which never abated to the end of his life, appears extraordinary when it is remembered that for over a quarter of a century he was totally blind, a deprivation which while it hampered never daunted him. Not many men, even with the blessing of sight, would undertake, and have in hand at the same time, two oratorios and a cantata, besides attending to the multifarious duties of a great national institution.

A man of strong character and high principles, George Alexander Macfarren served his generation well.

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 Mrs. Wheatley (Miss Edith Marshall), "Lamorna," North Ferriby, Yorks.

Miss Marjorie Wigley, 54, Clifton Gardens, W.
 Mrs. Wilkinson (Miss Ethel Wood), Linden House, Champion Grove, S.E.

Miss Greta Williams, 22, Cromwell Grove, W.
 Miss Kathleen Williams, 39, Alconbury Road, Clapton, N.E.
 Mrs. W. M. Williams (Miss Grace M. Smith), "Papanui," Augusta Road, Hobart, Tasmania.

Mrs. Basil Wilson (Miss Nina Maynard), "Trevethin," Streatham Park, S.W.

Miss Mary Wilson, 11a, Portsdown Road, W.
 Miss Maude Wilson, 51, Fitz-George Avenue, W. Kensington, W.
 Miss Margaret S. Wilton, Cotswold House, St. John's Wood Pk., N.W.
 Miss Helen Wing, New Birklands, St. Alban's.
 Mrs. Wingrave, 63, Grove Park, Denmark Hill, S.E.
 Miss Florence Wintle, "Highlands," Constitution Hill, Parkstone, Dorset.

Miss Fannie Wood, 46, Park Road, Clarence Gate, N.W.
 Miss Ethel E. Woollatt, Haileybury House, Wellington Circus, Nottingham.

Miss Agnes Zimmermann, 6, Green Street, Park Lane, W.

Presentations.

On Oct. 29th the vicar, churchwardens and members of the congregation—both past and present—of S. Andrew's Church, Wells Street, W., commemorated their organist's jubilee (1862—1912) at S. Andrew's in a very practical and sympathetic

manner—Mr. F. A. W. DOCKER received from them a substantial cheque, a gold ring, with S. Andrew's cross cut on the outside, and an inscription "S. Andrew's Church, Wells Street, 1862—1912," engraved inside the ring. Also, the subscribers' names were added to those who in 1896, presented Mr. Docker with a beautiful album bound in vellum and designed by Mrs. Hichens, a cousin of the late Val Prinsep. The late Mr. Hichens was for 20 years a voluntary member of the choir. This album was re-presented to Mr. Docker with the added names.

At the last rehearsal previous to the concert of the Lincoln Musical Society on Nov. 27th a presentation was made to Dr. G. J. BENNETT, the Hon. Conductor.

Mr. J. P. Rayner in making the presentation said that Dr. Bennett had given to the Society splendid and devoted service for sixteen years, and had worked with untiring energy and never-failing enthusiasm. They were fortunate in having him as their talented conductor, for he had helped to make the Society one of the most successful, both financially and artistically, in the country. They owed a great deal to Dr. Bennett for the special musical services they so much enjoyed in the Cathedral, to say nothing of the Festival, which had become quite a national event. They felt thankful for what he had taught them, whether as singers in the chorus or as players in the orchestra. By his great perseverance he had lifted the Society's work to a very high level, and they hoped he would live for many years to be their conductor. The speaker then formally handed to Dr. Bennett a silver salver, which bore the inscription: "Presented to George J. Bennett, Mus. Doc., by the members of the Lincoln Musical Society, as a mark of appreciation of his services as Honorary Conductor, Nov. 25th, 1912." Accompanying the salver were also a diamond pin and gold stud.

Dr. Bennett, who was accorded musical honours, said they had placed him in an embarrassing position, but he thanked them extremely for their kind gifts. He could not help feeling that it was only the other day he received a similar present, indeed, this was the fourth time the Society had made a present to him. It was especially kind of them, after all the hard things he had said to them. It would be an incentive to do all he possibly could to make a record at the concert on Wednesday night, which he had every reason to hope would be a great success. He was very proud to be the conductor of the Musical Society. Of course, his Cathedral work came first, but after that came the work of the Musical Society. He was glad to do it, and meant to go on with it.

New Music.

Baker, J. Percy. A set of concluding Amens for unaccompanied Singing (Musical News Office.)
Carse, A. von Ahn. "Album Leaves," for piano (Ascherberg & Co.)
Dale, B. J. "Before the Paling of the Stars," a Christmas Hymn for voices and orchestra (Novello & Co.)
Driver, F. Percival. "By the Hearthstone," Song ..

Jenner, Harold. "Smile through your tears," Song (Cramer & Co.)
 "Dear little Rose," Song (Shaftesbury Music Co.)
Rosenbloom, Sydney. "Prelude in D flat and Prelude in A flat," for piano, Op. 11. (Augener Ltd.)
 Romance triste in B, for piano, Op. 13.
Sewell, William. "Ex quo omnia," Thanksgiving Antiphon .. (Novello & Co.)
West, John E. "How eloquent," Part Song (S.A.T.B.) ..
 Light's glittering morn," Anthem for Easter ..
Wilson, H. Lane. "The Lord is my Shepherd," Sacred Song (Novello & Co.)

Organ Recitals.

Bennett, Dr. G. J., at Lincoln Cathedral (Dec. 26th.)
Cunningham, Mr. G. D., at Brixton Independent Church, S.W. (Nov. 19th.)
Detmar, Miss M., at Selfridge's (Jan. 15th).
Gardener, Miss W., at Berger Hall, Bromley (Oct. 21st); at St. Peter's-upon-Cornhill, E.C. (Nov. 12th); at Selfridge's (Nov. 15th); and at the Congregational Church, Manor Park (Nov. 4th and Jan. 12th).
Gostelow, Mr. Fred, at the Congregational Church, Watford (Oct. 21st); at the Parish Church, Leighton Buzzard (Nov. 7th); at the Congregational Church, Luton (Nov. 14th); at Selfridge's (Nov. 20th); and at the Parish Church, Harpenden (Dec. 13th).
Nunn, Mr. E. Cuthbert, at St. Mary Abchurch, E.C. (Nov. 7th and 21st.)
Phillips, Mr. Montague F., at Holy Trinity, Woodford, (Oct. 13th); and at Esher Parish Church (Nov. 17th and Dec. 18th).
Richards, Dr. H. W., at Brixton Independent Church, S.W. (Nov. 5th); and at Christ Church, Lancaster Gate, W. (Oct. 26th and Nov. 2nd.)
Scott, Mr. Sydney, at Selfridge's (Jan. 24th.)
Steggall, Mr. Reginald, at St. Peter's, Hornsey, N. (Dec. 12th.)
Timothy, Mr. H. J., at St. Peter's, Hornsey, N. (Nov. 28th); and at Holy Trinity, Stroud Green, N. (Jan. 16th.)
Vincent, Mr. W. K. E., at St. Paul's Church, Dunnville, Ont., Canada (Nov. 22nd.)

Our Alma Mater.

The first Chamber Concert of the Term took place on November 4th. Master James Ching performed Bach's Chromatic Fantasia and Fugue, and Mr. Greville Cooke gave a rendering of Schumann's Etudes Symphoniques. The first movement of Brahms' Sonata in G for violin and piano was given by Miss H. Cavell and Mr. V. Langrish. Mr. Henry Penn rendered the piano part of his own Trio in E flat for

piano, violin and 'cello, in which he was joined by Master F. Howard and Miss D. Griffiths; and Messrs. B. Nash, W. Davies, H. Brine and A. Gauntlett were associated in Fauré's Quartet in C minor (Op. 15). Miss L. Harrison, violinist, and Miss A. Goatley and Miss E. Yeatman, pianists, also contributed to the programme. Miss Mabel N. Hardy gave a rendering of Offenbach's "Chanson de l'Automate" (Contes d'Hoffmann). Miss M. Purcell sang songs by Roger Quilter, and Miss E. E. Bilsland and Mr. L. Hubbard were heard in songs by H. Priestley Smith and Stanford respectively.

The second Chamber Concert was given on Nov. 27th. The principal item in the programme was Dohnanyi's quartet in D flat, Op. 15, which was performed by Mr. Herbert Brine, Miss Lesbia Harrison, Master Frank Howard, and Miss Margaret Bernard. Two movements from Brahms' violin sonata in D minor were rendered by the Misses Muriel Wannell and Lilian Gaskell, while two movements from a violin sonata in A by a student, Gilbert Bolton, were brought forward by Messrs. Herbert Brine and Brian Nash. A Gavotte for two harps, by Poenitz, was played by the Misses Hilda Colton and Rachel Wright. The pianists were Miss Florence Marr, who performed Liapounow's "Nuit d'Été" and "Carillon," and Master Philip Levi and Mr. Leo Levins, who rendered Winkler's Variations and Fugue on a Theme of Bach for two pianofortes. The vocalists included Miss Dora Delise, who sang "The Tryst," by Sibelius, Miss Nellie Evans and Mr. Gerald Harris, who rendered Gounod's duet, "The hour is late" (Faust). Mr. Raymond Ellis, who gave Verdi's "Eri tu," and Mr. Walter Sutch, who brought forward three songs, "Night," "Kisses," and "Morning Song," by Garnet Wolseley Cox, a former student of the Academy.

On December 12th a performance was given of Mozart's opera, "Le Nozze di Figaro," before a large audience. The cast included Mr. Henry Saunders as *Figaro*, Miss Phoebe Cooke as *Susanna*, Mr. Gordon Yates as *Count Almaviva*, and Miss Nellie Evans as the *Countess*, while the smaller rôles were filled by Mr. Foster Richardson (*Don Bartolo*), Mr. Ernest Butcher (*Don Curzio*), Mr. Gerald Harris (*Don Basilio*), Mr. Raymond Ellis (*Antonio*), Miss Cecil Martyn (*Marcellina*), Miss Gweneth Roberts (*Barbarina*), and Miss Lily Fairney as *Cherubino*. Mr. Edgardo Lévi conducted, and at the close was called to the front with Mr. Cairns James, the stage director. The accompaniments were played by Miss Katie Simpson and Mr. Arthur Alexander at two pianos, while Mr. B. J. Dale supplied wind parts on the organ.

The Orchestral Concert took place at Queen's Hall on December 13th. The orchestra, under Sir A. C. Mackenzie's guidance, accompanied, and ended the programme with their principal's Overture, "The Cricket on the Hearth." Of the pianists, Miss Evelyn Dorothy Vincent gave a rendering of Grieg's Concerto, and Miss Lilian Down played the solo part of Somervell's Variations, "Normandy." Mr. Willie Davies gave the first movement of Brahms' Violin Concerto,

and Miss Winifred Small and Mr. Herbert Brine between them played Mendelssohn's Violin Concerto. Miss Small played the first movement and Mr. Brine the Andante Finale. Mr. Leonard Hubbard sang Sir Hubert Parry's "Dream of King Saul," Mr. Foster Richardson gave "The people that walked in darkness," and Miss Nellie Innes sang "Let the bright Seraphim" to the trumpet accompaniment of Master Harry Alexander. The only student who figured as composer was Miss Harriet Cohen, whose two Arabian Songs were sung by Mr. Gerald Harris.

An Organ Recital was given on January 27th. Mr. Alec Rowley opened the programme with Max Reger's Introduction and Passacaglia, Mr. Hubert S. Middleton played César Franck's Choral in A minor, Mr. J. Albert Sowerbutts rendered Bach's Prelude and Fugue in G, Mr. Horace G. Perry brought forward Karg-Elert's Sonatina in A minor, and Mr. William H. G. Hoare wound up with the first movement from the Sonata in G by Elgar. The programme was varied by other items, instrumental as well as vocal, the former including Gabriel Fauré's Impromptu Caprice for the harp, played by Miss Rachel Wright, and Marcello's Violoncello Sonata in C, played by Master Tito Barbirolli. Songs were given by Miss Muriel R. Crowley ("Shepherd, thy demeanour vary" by Thomas Brown), and by Miss Elsie Gough ("The Bell" by Saint-Saëns), while Miss Nellie Innes and Miss Nina Aronoff sang a duet "Viens, Mallika" from *Délibes'* "Lakmé," and Rossini's trio "Gratias agimus tibi" was rendered by Miss Kathleen Simpson, Mr. Da Costa and Mr. Foster Richardson.

Academy Letter.

Those who wish to take a last look at the old Academy will have to do so speedily, as it is being gradually demolished, and the famous old building will soon be a mere heap of *débris*.

It was a particularly graceful act on the part of the authorities of the R.C.M. to choose the Principal's opera "Colomba" for presentation last December. An admirable performance was given, of which further particulars will be found on page 5.

Mr. Fred Walker has resigned his singing professorship, having been appointed in 1874. During these thirty-eight years Mr. Walker has taught a very large number of students, all of whom have been greatly devoted to him, and many of them have taken prominent positions in the musical world. Happily our old friend retains his position as a member of the Committee of Management.

At the Directors' Meeting on October 31st last, the following Associates were elected:—Evelyn Dawkin, Marion B. Detmar, Lucy Ehrmann, Lilian Foxon, Nancy Gilford, E. Lydia John, Elsie Jones, Phyllis Mitchell (Mrs. Carter), Ada Ann Parker, Phyllis A. N. Parker, Myfanwy Thomas, Dorothea Webb, Mary L. Wright, Arthur Alexander, Eric Dudley, Constantine Morris, Gwilym Richards, H. Horatio Stanislaus.

The following elections have also been made, these latter at the Directors' Meeting on January 30th last:—*Fellow*, Charles Phillips; *Associates*, Clara Blackburne, Ada Heasman; Percival Heming, Kenneth Phillips, Lawrance Taylor.

A performance of Mozart's "Le Nozze di Figaro" was given at the Academy on Thursday, Dec. 12th, by the members of the Operatic Class, under the direction of M. Edgardo Lévi. Mr. Cairns James was stage manager.

Two Chamber Concerts were given last term (both at the Academy) on Nov. 4th and 27th respectively. The Orchestral Concert took place at Queen's Hall on Dec. 13th. Further particulars will be found elsewhere.

The R.A.M. Club Prize was competed for on December 2nd. On this occasion it was offered for the best performance of a duet for two pianofortes. The Prize was awarded to Harriet Cohen and Vivian Langrish, Florence Marr and Adela Hamaton being highly commended. The adjudicators were the Misses Christian Carpenter, Myra Hess, and Winifred Christie.

Other competitions have resulted as follows:—Potter Exhibition, Florence Marr; Westmorland Scholarship, Raymond I. Ellis; Broughton Packer Bath Scholarship (violin) May Small; Sainton Scholarship, Kate Rosalie Goldschmidt; Hine Prize, Egerton Tidmarsh; Battison Haynes Prize, Eric Grant; Rutson Memorial Prizes, Phoebe Cook and Ernest Osborne; Sainton-Dolby Prize, Elsie Gough.

W.H.

Subscriptions for 1913.

These were due on January 1st, and it is courteously requested that they may be sent to the Secretary as early as possible.

Future Fixtures.

JOINT MEETING OF THE R.A.M. CLUB AND UNION about March 8th, 1913, at 8 p.m.

SOCIAL MEETING (Ladies' Night), Wednesday, June 18th, 1913, at 8 p.m.

The above Meetings will take place at the Academy.

ANNUAL DINNER, Saturday, July 19th, 1913, at 7 p.m.

Notices.

1.—"The R.A.M. Club Magazine" is published three times a year—about November, February and May—and is sent gratis to all members and associates on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, Wilton House, Longley Road, Tooting Graveney, S.W.

By order of the Committee.